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VAN DYCK ✦ ALLEGORIES OF JUSTICE BY
MAURICE STERNE ✦ A REVIEW OF 1939

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THE ART NEWS

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Contents for December 30, 1939

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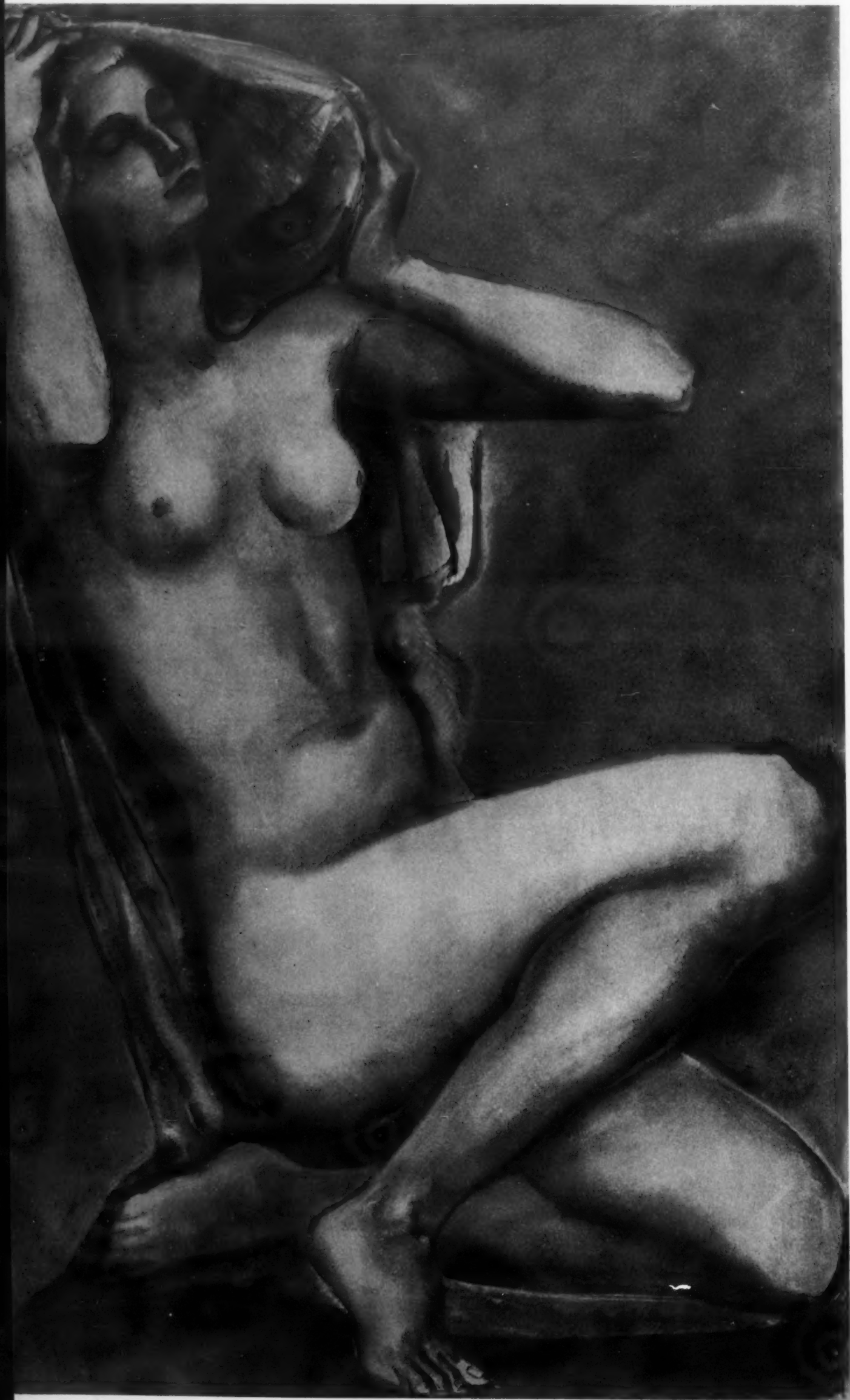
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FROM MAURICE
STERNE'S NEW
MURAL SERIES
FOR THE
DEPARTMENT
OF JUSTICE
BUILDING IN
WASHINGTON:
"INTUITION"

This figure, one of the series depicting the Struggle for Justice, is to hang on a side wall of the Library. Without the dramatic distortion which is found in the broader panels, it is complete in itself, its greyed pink flesh tones contrasting smartly with the suave blue background of sky and clouds which is handled freely and, as in the other panels, with great felicity.

EXHIBITED AT THE FINE ARTS GALLERY

THE ART NEWS

DECEMBER 30, 1939

STERNE'S ALLEGORIES *of* JUSTICE

His Monumental Murals for the Department of Justice

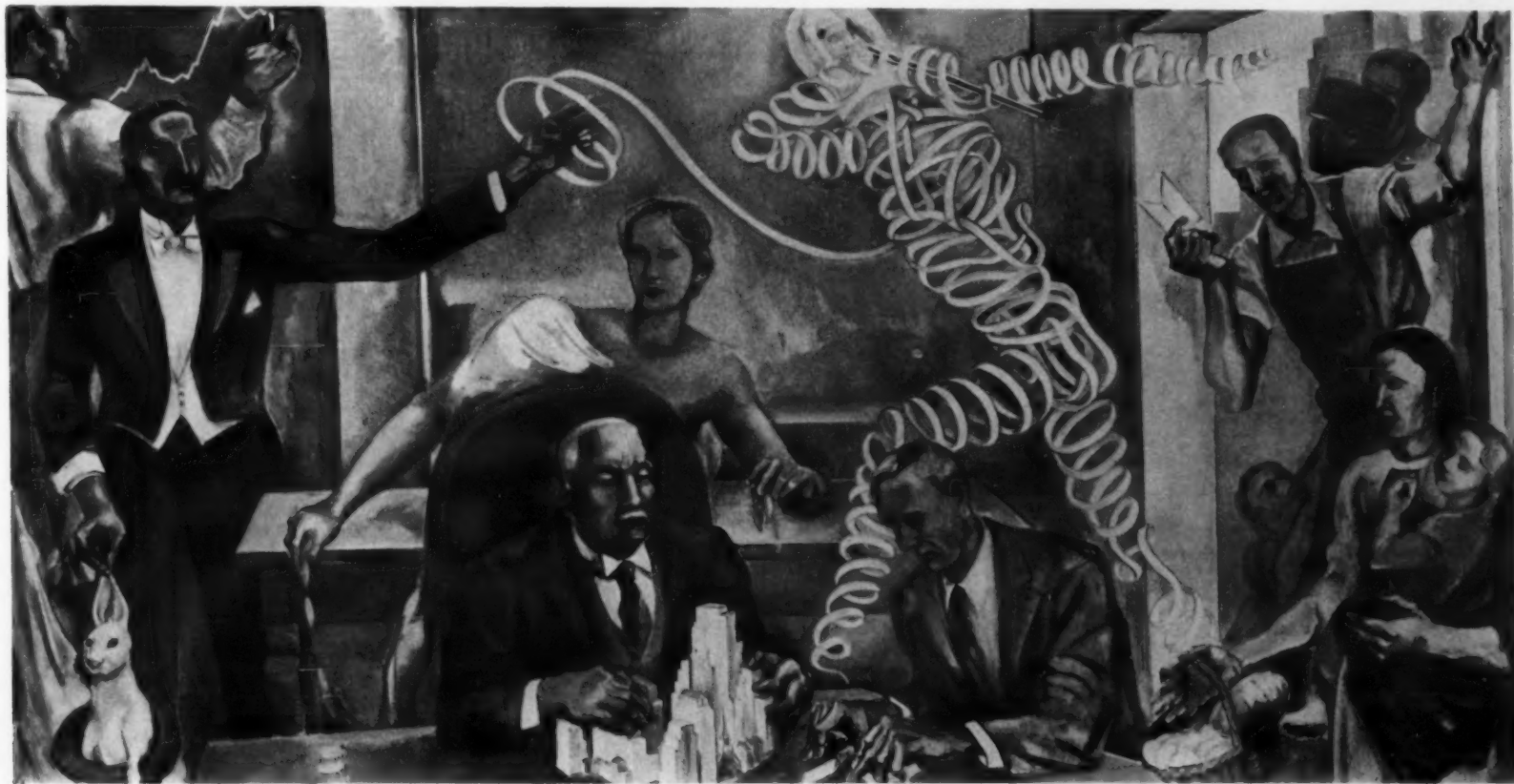
BY JAMES W. LANE

THINK of three-inch bricks of color the pastel-like pigment in which may be scooped out by hand and so applied broadly to panel or to canvas! This may be the dream of some modern painters but no one except Maurice Sterne has worked it out and worked in the process. It now appears in full swing in his twenty murals, *The Struggle for Justice*, for the Library of the Department of Justice Building, Washington, panels

could not quite reach the acme of powerful rhythms in which a little distortion, which Mr. Sterne handles with masterly common sense, now and then peppers the brew. But on wood panels ten feet or more broad the artist has his chance.

That Mr. Sterne has done a beautiful job few will gainsay. In this work there is nothing consciously derivative from any of the artist's earlier periods, except the Bali period, whose rhythms

books. Mr. Sterne told me that he had never before noticed that it was in the shape of a hand, but when he saw that it was patently such, laughed and said that he must have done it unconsciously. It is like the distinguished and perfectly diagnostic hands and fingers which everywhere make the figures of these panels so memorable—the hands are often distorted as in those of the magician in *Belief In Magic* or made with the index or wis-



EXHIBITED AT THE FINE ARTS GALLERY

STERNE'S "BELIEF IN MAGIC" SHOWING DANAE, GODDESS OF WEALTH AND THE FOLLOWERS OF A TICKER-TAPE PIED PIPER

which will be hung sixteen feet high—as they could not be in their current and illuminating exhibition at the Fine Arts Gallery.

Yet these paintings—they were four and a half years in the making—done for the Treasury Department Art Program on invitation from the Government, as were the murals by Kroll, Boardman Robinson, and Biddle in the same building and those by Marsh and others in the Post Office Department Building, indicate something more than a process. Dealing with developments in concepts of justice from brute force down to the influence of red tape and the even more sinister influence of modern environment, they are beautifully drawn by the hand of a virile linealist.

I like to think of these twenty panels as the gift of the gods to Mr. Sterne. Here was an artist of abounding rhythmical sense who (I am sure, unconsciously) felt constricted in the smaller-scale work of hitherto. When he composed, he

and structures were repeated with necessary changes in the *Superstition* panel, representing the goings-on around the Delphic oracle. The panels are low in color key, which will befit the cypress-pilastered walls and the blue-grey ceilings of the library where they will make their home.

Three of the compositions on each wall are symmetrical, a central figure balanced by side portions. *Greed*, or *Ambition*, is so composed: Jacob wrestles with the angel and in each of the "wings" are the people whose ambition is destructive fighting with each other. Flanking such symmetries are other panels, such as *Cruelty* or *Intolerance*, in which the composition is marked merely by rhythm flowing through it.

A most interesting sidelight on how an artist works when at white heat was afforded me when I asked Mr. Sterne about the obviously pointing hand and index finger formed by the flame of fire in *Intolerance*, where Stilicho burns the Sybiline

dom finger prominent and sometimes with rapidly sketched squares crisscrossing them, as in Degas' thinly erased cartoons.

The panels are pitched to a low color key. But the color can sing, as it does in the figure *Intuition*, one of the loveliest anatomical studies with great sense of characterization it has been my pleasure to see. LaFarge, were he alive today, would be proud to have done it. After careful preparatory cartoons, and then drawings on the panels, the way was prepared for the painting. The color from the bricks was quickly used, applied manually to the panel surface which had been coated with marble dust, and brushwork was employed only for tiny details and sinuosities like the point and curve of a figure's lips. The binding material for the pastel-like pigment was an oil varnish, which imparts a solid patine in places.

(Continued on page 16)

The Editor's Review

THE YEAR IN ART: A REVIEW OF 1939

TOSURVEY 1939 exclusively in terms of art seems almost immoral, as immoral on first thought as the aspect all artistic life takes on beside the overpoweringly imperative struggle for civilization which has occupied the forefront of every cultivated mind in the last four months. Yet exactly such an occasion as these habitual year-end appraisals prompts the reflective deliberation that this fear belongs to a false psychology of the moment, that in fact art is an indispensable integral of the civilization which is now at stake. Just a year ago, in these same columns, we wrote, with the shadow of actual Armageddon prophetically cast before: "The spectacle of a world about to destroy itself, of a civilization at the mercy of destructive forces from within, forms a prospect at once so terrifying and so aggressive that it is no wonder that a deeply interested audience for artistic problems is hard to find." The conclusions which followed seem, in the light of today and of all the violence of history of the past year, still so trenchantly applicable that we beg leave to reprint them here, with apologies for the repetition:

"... it narrows down to the old chestnut about fiddling while Rome burned. Subtracting from the parable the unattractive personality of Nero, the fact remains that, after all, it is far better to fiddle if one can do nothing about the fire. And today the conflagration threatens from so wide an area, burns so rapidly and dangerously that once begun it must ultimately extinguish its extinguishers. Under these circumstances the sound of a Bach chaconne or the view of a Piero della Francesca can but make cremation a little more agreeable.

"Both, however, have a more vital function as well. They constitute the incentive worth fighting for, the symbol of the higher life which is embodied in no maudlin concept of democracy or socialism, in no theatrical fanfare of fascism or communism, but in the reasoned philosophy—of the superiority of the excellent in the human—without which art perishes.

"Fiddle, then, we must—if vainly, for its own sake; if purposefully, to encourage our survival."

Others must have felt as we, for it is a special joy to report at this crucial year-end that there has been a good deal of what might be called, at worst, fiddling at the pyre or, at best, a richer cultural life to sustain the best in man and to nourish it for the future. The American art record for 1939 is surely the fullest in its history, led inevitably by the vast popularization of art accomplished at the two World's Fairs of last summer, in New York and San Francisco, whose art exhibitions attracted more than a million and a half visitors. At the same time we have witnessed the almost unbelievable phenomenon of a single art book, its retail price ten dollars, selling nearly a hundred thousand copies in this country.

Flies, to be sure, have been in the ointment: there were many flaws in the splendor of both great Fair exhibitions, for the most part a lack of educational agenda to accompany such a presentation of art to an unfamiliar public. And the art best-seller, when all is said and done, is no more than a large collection of, in the average, mediocre color-reproductions with an unspeakably badly written, often incorrect and journalistically amateurish text. But the missionary qualities remain, and the sum total is that at the close of 1939 there are probably a million Americans who have heard of Botticelli and Petrus Cristus and, for that matter, of Braque, who hadn't in 1938. The task for 1940 and the ensuing years is to consolidate that acquaintanceship, to build upon it a sound relationship of men to art.

Apart from the means of creating that relationship—the deepest problem, to our mind, of these troubled times, and one to which we mean to devote much space in these pages during the coming year—we come to our annual awarding of palms. For the third successive time, fully aware of the disagreement we are likely to provoke and even inviting expressions of it, we nominate for:



CARNEGIE INSTITUTE, PITTSBURGH

MOST IMPORTANT AMERICAN PAINTING ACQUIRED BY A U. S. MUSEUM IN 1939: ALEXANDER BROOK'S "GEORGIA JUNGLE"



TOLEDO MUSEUM OF ART

MOST IMPORTANT OLD SCULPTURE ACQUIRED BY A U. S. MUSEUM IN 1939: "ST. CECILIA" BY DESIDERIO DA SETTIGNANO

The Most Significant Exhibition of the Year: With the New York and San Francisco World's Fair exhibitions naturally *bors concours*, "Flemish Painting" arranged jointly by Mr. Marceau and Mr. Taylor at the Worcester Art Museum and the Philadelphia Museum of Art, as the most comprehensive showing of a national art from its origins to its decadence yet seen in this country, and especially notable for its valuable and effective educational program.

The Most Important Old Painting Acquired by a Public Collection: Again with an obvious *bors concours*, that of Mr. Samuel H. Kress' munificent gift of 375 Italian paintings, including some of the greatest masterpieces of the Renaissance, deserving of an entire annual review to itself—the choice in a year otherwise generally undistinguished for public acquisitions of old masters, falls upon the small but superb example of El Greco's most mature art, *The*



MEMORIAL ART GALLERY, ROCHESTER, N. Y.
MOST IMPORTANT OLD PAINTING ACQUIRED BY A U. S. MUSEUM IN 1939: "THE VISION OF ST. DOMINIC" BY EL GRECO



MUSEUM OF MODERN ART, NEW YORK

MOST IMPORTANT MODERN SCULPTURE ACQUIRED BY A U. S. MUSEUM: WILHELM LEHMBRUCK'S "KNEELING WOMAN," 1911

Vision of St. Dominic, at the Memorial Art Gallery in Rochester, New York. Honorable mention ought justly go to two runners-up; the fine example of the Florentine trecento, the Bernardo Daddi *St. John the Evangelist*, at the William Rockhill Nelson Gallery in Kansas City; and the beautiful example of Dutch seventeenth century realism, the Pieter de Hooch-Hendrik van den Burch *On the Terrace* at the Museum of the Rhode Island School of Design in Providence.

The Most Important Modern European Painting Acquired by a Public Collection: The great Picasso document and monument of modern style, *Les Femmes d'Alger*, at the Museum of Modern Art, New York.

The Most Important American Painting Acquired by a Public Collection: Alexander Brook's *Georgia Jungle*, first-prize-winner at the 1939 International of the Carnegie Institute in Pittsburgh which, as announced elsewhere in this issue, has just purchased this most important work by a characteristic native painter, embodying

many of the typical expressions of contemporary American art.

The Most Important Old Sculpture Acquired by a Public Collection: A celebrated monument of Renaissance art, Desiderio da Settignano's wonderfully subtle relief in *pietra serena* of *St. Cecilia*, at the Toledo Museum of Art.

The Most Important Modern Sculpture Acquired by a Public Collection: Wilhelm Lehmbruck's great *Kneeling Woman* at the Museum of Modern Art in New York was first seen here in the Armory Show of 1913 and has been a landmark in sculpture since, the present example coming this year from a German museum which had to sell it as "degenerate art."

These lists have their faults, of course, but they are no more or less than what the activity of American public collections has contributed to their making. One can but hope in that respect for a better 1940 as well as, in another, for a repetition of the virtues of 1939—and close, much in the spirit of last year, with the words of Petrarch: *Io vò gridando: Pace! Pace! Pace!*

A. M. F.

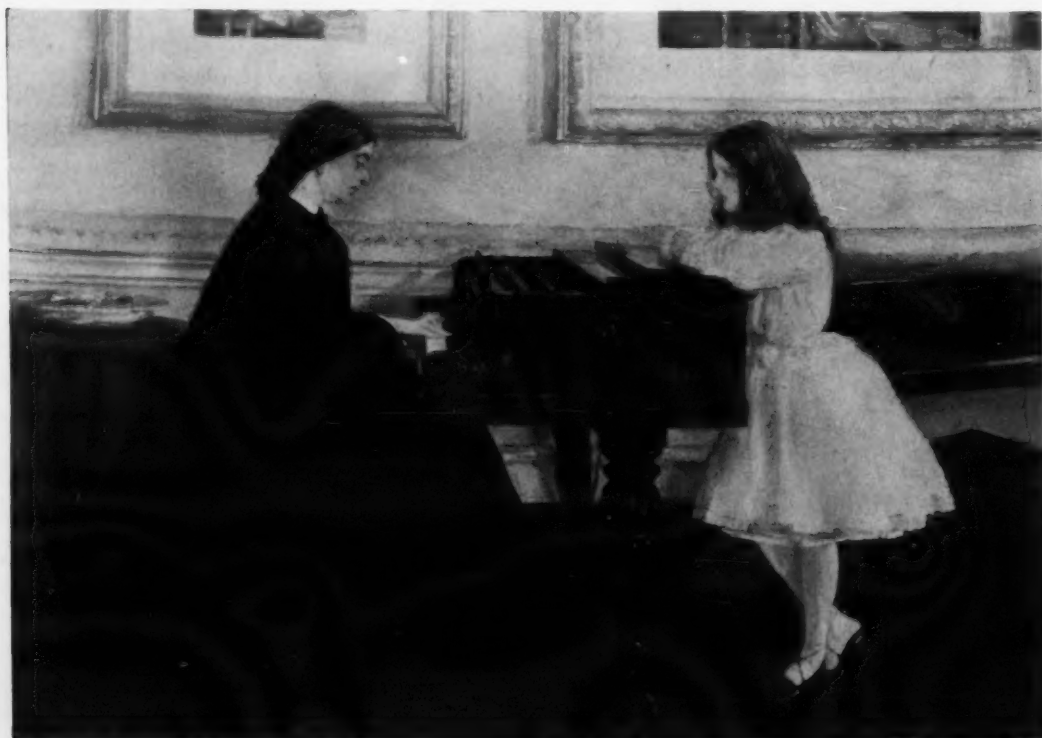
New Exhibitions of the Week

A ONE PICTURE SHOW OF A FAMOUS WHISTLER

THE brief moment in which Messrs. Scott & Fowles exhibited, in a one man, one picture show, Whistler's *At the Piano*, was so delightful that, even though it was all over a week ago, one has an irrepressible impulse to commemorate it here. This is the painting which Mr. Scott bid in at Christie's last July, after it had been for more than thirty years in the collection of Sir Edmund Davies at Chilham Castle, Kent, to bring it back to the land of birth of its author. Only twenty-five when he painted his half-sister thus—she was Deborah Delano Whistler, the wife of Francis Seymour-Haden—at 62, Sloane Street, London, Whistler sent the picture to the Paris Salon of 1859, to have it promptly refused, then to show it, with other rejections by Fantin-Latour and Legros, at a small studio in the Rue St. Jacques.

What a stroke of genius by a young American this is! As one regards its full sonorities of solid color, its captivating impersonality in treating a familiar person, the brilliant modeling purely in terms of light, it is very nearly incredible that it should have been done in 1859, fully five or six years before Degas' early resolution of his style along similar lines, and altogether prophetic of the solidest forms of Impressionism. Whistler painted this picture after a few painfully didactic years in the St. Petersburg Imperial Academy and some subsequent ones in the even more academic atmosphere of Gleyre's studio. When he did, he was still completely himself, unidentified with any of the artistic, literary or social cults that afterward claimed him. The drawing still closely follows the classical line of the Italian Renaissance, the pigment and color is laid on with something of Venetian *grandezza*, and there is a little hint of Courbet's strength in the two figures. But for a young artist there is surprisingly little eclecticism, and that well chosen—and there is a great deal of youth, of what one would like to think was specifically American youth, here for the first time brought into contact with the European tradition. And, moreover, there is taste, a sure, definite, cultivated taste that could but have been innate. The sum made a great, fresh, original picture, whose arrival in America deserves at least this special notice.

A. M. F.



EXHIBITED AT SCOTT & FOWLES
EARLY MASTERPIECE PAINTED BY WHISTLER IN LONDON IN 1859: "AT THE PIANO"

J. MARIN'S BEST PAINTINGS IN OIL TO DATE

JOHN MARIN'S present exhibition at An American Place is thoroughly unusual in that more than half of the paintings are oils. Unusual, too, in that they are the best oil landscapes he has ever done. Some criticisms of Marin's amor-phousness in design may have struck home, since this observer was impressed by how the artist appears now to be interested in making forms concise and more apprehensible. The small oil seascape with two fishing smacks (in the back corner room) is one instance.

Even the watercolors round into a semblance of order. The trees and the skies in them are as mad as ever, but, despite the fact that the artist persists in painting a bank of clouds to look like a jagged, cubistic mountain range, the very peaks of the clouds are a strongly delineating influence.

But the oils! Over them we permit ourselves no weasel words of praise. There are two of the Cape Split series, the two nearest the avenue, both framed in a new style—the canvas resting *repoussé*-fashion on a board and the four corners underslung by chromium sections—that have more of the essence of Marin's charm than any yet seen. The one of the sea, slightly reminiscent in composition of Homer's *Cannon Rock*, is both instantaneously and continuously affecting as Homer, great as he was, was not. The matched and fused colors are equal in number to Homer's, but in suggesting character of water—all that fascinating churn of algae, eel grass, and many other substances which with subsurface rocks help to give ocean water near shore its peculiar stamp—it is incomparable. Then as the eyes roves seaward, the yellow-ochre patch on the horizon immensely helps this beautiful and lusciously painted canvas.

Thirteen small oils are an original contribution to one whole wall. They represent Marin's idea of the unfolding of spring. He motored to Jersey to make these documents of nature. They are landscapes of distant hills, tilled farms, orchards, and highways and range at fortnightly intervals from March 1 to July 1. It was really an inspiring conception, a sort of Monet's haystacks in the modern idiom, and how well it was carried out

may be understood from our saying that here too the observer's apperception is helped rather than hindered by the artist—which was not always thus.

J. W. L.

ETCHED MARINE DRAMA OF ARTHUR BRISCOE

ARTHUR BRISCOE, born at Birkenhead, British shipbuilding center, came naturally by his love of the sea. Although Birkenhead has concentrated on ocean liners, especially for non-British lines, Mr. Briscoe has in his etchings only once handled steamers. He has reserved his talents for the masts and rigging of clippers, for decks awash and streaming scuppers, and for the billowing of canvas. Hence his prints—particularly the ones which Knoedler & Co. are currently showing—have a timelessness: they might be either of today or of a century ago. Men, except vaguely etched in the decks, don't appear much in these etchings. The drama is in the waves—in what James Laver has called the weight of water—and in the thrillingly drawn diagonals of ropes and rigging, where Briscoe used to sit aloft and sketch. This life in intimate communion with sailing ships and troughlike seas has handsomely rewarded his devotion, because Briscoe's prints, such as *The Main Rigging* of 1928 (of which a unique trial proof in heavy ink and a first state, one of five trials, are shown) have an undeniable spontaneity and authenticity. *Alastor*, a watercolor of 1931, and *The Burst Topsail*, one of 1929, have movement but lack the force of line in which Briscoe's black and whites—one refers to *Heavy Canvas* of 1921 and *The Main Brace* of 1930—are so rich.

J. W. L.

SOLID CONTRIBUTIONS TO A BENEFIT SHOW

THE number of painters who have brought work for the exhibition at the Artists Gallery bears witness to the amount of enthusiasm which exists for the Little Red Schoolhouse for the benefit of which the show has been arranged. More paintings have been offered than there is wall space to accommodate, and the quality of the works is exceedingly high. Among those which strike the eye are Miron Sokole's view of a small town, colorful and imaginative, its houses and church organized into a solid pattern. Louis Ribak shows a small painting of men around a fire out doors, low in key and bleak in its atmosphere, but somehow he has managed to give a sense of warmth to a scene which glows with more than the feeble flame around which the figures are gathered.

There is a crisp and cheerful view of Washington Square by De Hirsh Margulies, as gay in color as a Dufy, and there is a painting by Leonid in which the far off distance is described on low flat land, as effective in its sense of perspective as his receding horizons on water. Paul Mommer's quiet restrained *Church* is no gauge for the intensity of his painting of a soldier, which carries the impact of tremendous emotional power, the product of direct and searing experience.

Hanging together, and interesting in the contrasts of individual styles are abstract paintings by Harari, Stuart Davis, Werner Drewes and Arshile Gorky. Each artist speaks so plainly his own personal language in these works it is difficult to see how anyone can find them without meaning. No one will have difficulty in understanding Morris Davidson's *Landscape with Cows*, with its boldly brushed foliage of trees, its compact arrangement of forms and the sketchy

but effective indication of the shape of the animals grazing in the woods. J. L.

PLEASING NEW AMERICAN SAMPLER

NEW FACES everywhere are coming into American art. At the Charles Morgan Gallery the original work of some of these newcomers may be tasted and liked—the French word taste includes liking as a matter of course—or just tasted.

Among the artists whom we have tasted in the French sense is Francis Fast, for his skilful finger painting *Floral Abstraction*. Not even the specialist-professionals in finger painting have been able to draw so much out of it as Mr. Fast. We animadverted last week upon a suspicion of finger painting in a Dufy. It would be interesting to know if painters, in their moments at café tables, were already determining upon a new exhibition craze.

Eyvind Earle, a Californian, is exhibiting two watercolors—one, *Along the Erie Railroad*, the other, *Brooklyn Bridge*—which happily are without the Sheets influence.

Federico Cantu has developed an interesting monotype process—pulling his print from an oil canvas. The result in *Unicorn* recaptures both the juiciness and the spontaneity of oil.

Victor De Pauw, who is on the staff of The New Yorker, contributes in his free-for-all of the *Hockey Fight* a watercolor of vigorously silhouetted draughtsmanship, while Edna Guck in her watercolor, *Norris Dam*, has used the more abstract technique of Marin. J. W. L.

ESSAYS IN WATERCOLOR BY PURDY

WATERCOLORS by Robert Purdy at the Ferargil Galleries consist of impressions of the out-of-doors in various experimental styles by a young artist from Kentucky who is holding his first one man show in New York. His most successful paintings in this group are *Countryside* and *Oyster Bay*, both of them in a style which is free and directly expressive of a personal view. *Countryside* with its telegraph pole and ragged branches of a bare tree gives an impression of bleak wind and chilly weather. *Oyster Bay*, a title which does not indicate at all the content of the painting, is a study of a willow tree and the rough surface of boulders which surround it. Here again Purdy evokes a sense of wind in the soft waving branches of the tree, and constructs of simple elements a painting which has richness and depth. A series of watercolors with such themes as the pattern of doves' wings is reminiscent of the technique of Japanese prints and, attempting only designs in soft greys and low-keyed colors, they achieve decorative rather than plastic ends. J. L.

SOME SPARKLING PAPERS BY CONTEMPORARIES

THE Kraushaar Galleries' group collection of contemporary American watercolors clocks a high average. Dean Faussett has two extremely good landscapes, large papers but in their range of distance, where the eye seemingly goes on forever, recalling master Dutch recessers of planes like Patinir. Faussett's watercolor, *The Valley*, a fog-weighted painting of near-genius, where the site might be of any beautiful valley in New England or the Palatinate, is really only one from a prosaic old part of New Jersey playing a bit over its head.

Nan Watson exhibits a charming watercolor of July flowers sometimes thought to savor of primness—long-petalled white daisy, sweet william, phlox, lupin, and delphinium—but has made a



EXHIBITED AT THE LILIENTHAL GALLERIES

PINKS, BLUES AND YELLOWS SHAPE JAMES ENSOR'S REDON-LIKE "STILL-LIFE"

circular composition with just the right amount of breezy freshness.

Reynolds Beal, the older brother of Gifford, has a delicate seascape of stormy waters with a fishing smack close-hauled in a big wave, while Charles Kaeslauer in his *Lighthouse*, in its firm drawing and emphasis upon the protective shaft of the light must, one feels, have cast an admiring glance at Hopper's *Lighthouse at Two Lights*. The atmosphere of the day, dark in the Kaeslauer, is of course a strong differentiating feature between them.

Schnakenberg's *Bethesda Fountain in Central Park* is, we think, the first representation of it that can be remembered since the palmy days of William M. Chase.

The other particularly good papers are Wilcox's *Wasatch Pasture*, *Edgartown Yachts* by E. C. Cozzens, and the ones contributed by Russell Cowles. J. W. L.

BELGIUM'S J. ENSOR AND A FRENCH GROUP

WE DO NOT see the work of James Ensor, the fantastic Belgian artist, often in this country. The Museum of Modern Art gave us a treat with Ensor's *Masks* in its opening show of its new building last June, while now the Lilienthal Galleries have a *Still-Life*. Ensor, it seems to this observer, is the nearest an Edwardian ever came to reliving in paint the dream world of Redon. His *Still-Life* makes use of the three primaries as divisions of background with varying degrees in pigment, the yellow thick and treacly, the blue upper area irregular with the canvas showing through, the pink thin but evenly spread. Against this pattern the objects displayed are numerous—ranging from a green compote jar, a pottery vase, a red shell, to a lady's handbag—so that their unoutlined forms don't call too much notice to themselves and they fortunately sink into the general color pattern.

A well-constructed Herbin *Still-Life*, Derain's *Dabbias*, and Courbet's *Still-Life*—of asparagus, artichokes, orange, lemons, and dished strawberries all in an ungainly *mélée*, weighting to the right the composition, which belongs to the Havemeyer Collection—are the best *nature mortes* in the show. The majority of the other paintings are landscapes in which Derain's *Old Park* and Vlaminck's Cézanne-toned *The River* stand out above their fellows. J. W. L.

TWO MEDIA SHOWN BY A WOMEN'S GROUP

A GROUP show at the Argent Galleries is confined to watercolors and black and white work by the members of the National Association of Women Painters and Sculptors. Especially in watercolor do they excel, and the impression of the exhibition as a whole is pleasantly animated and varied. To pick out only a few which strike the eye, Mabel Spencer Peterson's *Lay Off* attracts by its lively line, which describes harmoniously not only the movement of figures, but the detail of farm machinery in an unusually well integrated pattern. *Summer Shower* by Emily Poucher is sensitive in its appreciation of the palpitating color of the sky preceding a storm, with shafts of light falling upon a yellow-green lawn. Ann Brockman's *Hurricane* makes an interesting contrast, for here the sense of disaster and disruption of the landscape dominate the painting.

Edna Martha Way always show up well in a group, for her strong sense of design as in the example here, assures the spectator that she knows exactly where she is going. Sarah Bard shows a breezy colloquial work in *Coal Port*, her version of a country store.

Among the prints Minetta Good's curiously romantic ruined building in juxtaposition with a fertile field is striking. And of the sculpture one's first choice is *Resting* by Sybil Kennedy, a beautiful characterization of a negro woman, elongated in the artist's familiar manner, but deeply felt in every line of the relaxed, powerful figure. J. L.

MAC IVER'S FLOWERS AND BEVIN'S PAINTINGS

AT THE Studio Guild the group of paintings by Mabel Randall MacIver consists entirely of flowers, painted in exactly the style of flower prints, with their emphasis upon the precise portrayal of petals, curling leaves and tendrils. In delicate shades the artist has reproduced nasturtiums and gloxinias in a spirit so much of the eighteenth century, that one is not at all surprised to find at the end of the list a tiny scene entitled *Copy of Fragonard*. Her art as a whole reflects the mood of his century.

Another solo show is by Alice Conklin Bevin. Her particular gift seems to lie in her sense of a

(Continued on page 16)

ART THROUGHOUT AMERICA

KANSAS CITY: FRENCH ART OF TWO CENTURIES

IN CONNECTION with the program of lectures on French painting which is the chief activity for the season in the field of adult education at the William Rockhill Nelson Gallery, an exhibition of seventeenth and early eighteenth century painting has been arranged. From such sources as the California Palace of the Legion of Honor, the Art Institute of Chicago, the Columbus Gallery of Fine Arts and other lenders, the exhibits include some fine examples of the period.

The history of portraiture is outlined by a number of the exhibits. Of the seventeenth century there is a *Portrait of a Man* by Philippe de Champaigne, the favorite of Richelieu and a *Portrait of Louis XIV* by Pierre Mignard who, after the death of Le Brun, was *Premier Peintre du Roi*. The influence of other schools is found in representations of people by the Flemish and English trained Largillière—in whom were combined the dashing qualities of Van Dyck and Lely's mastery of paint—and by Hyacinthe Rigaud who was first influenced by Rubens, then Rembrandt. *Dix-huitième* portraiture is exemplified in paintings by Perronneau and Nattier.

Genre painting is found from the brushes of Sebastien Bourdon, who reflected the seventeenth

century influences of Poussin, the Italians and the Dutch, and by Louis Le Nain. Philippe de Champaigne contributes *The Visitation*, the only religious painting in the group, while an Oudry, *The Library*, shows the still-life tradition of the Flemish seventeenth century continued in the work of a Frenchman of the eighteenth.

NEW YORK: ALASKAN PANEL AND OTHER LIVING ART

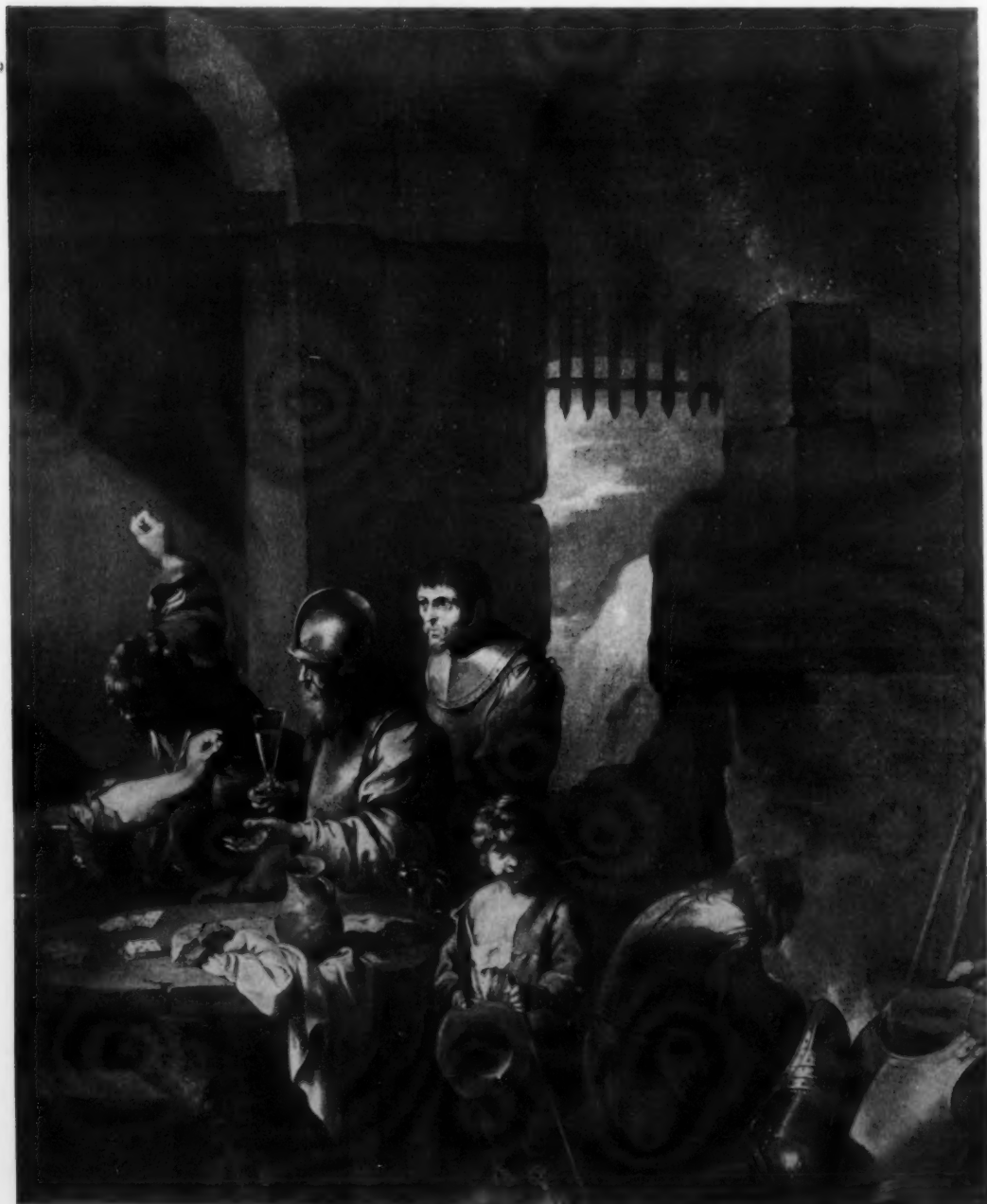
AMONG the examples of contemporary painting recently acquired by the Museum of Living Art of New York University, perhaps none is more interesting than a panel by John Wallace, an Alaskan Indian about eighty years of age. Of it René d'Harnoncourt, who arranged the Indian Exhibit at the Federal Building at the Golden Gate Exposition, writes: "Painted wall panels are one of the traditional art forms of the tribes of northeast Alaska who used them both on the outside of the houses as well as on the partition walls between house sections. This panel illustrates a Haida legend. John Wallace is one of the finest craftsmen of the Haida tribe and his work carries on all the traditional strength of his youth when this type of decoration was an inseparable part of Haida architecture."

Other new works in this gallery include two compositions by Piet Mondrian, the constructivist



RECENTLY ACQUIRED BY THE GALLERY OF LIVING ART, NEW YORK UNIVERSITY

A HAIDA MOTIF PAINTED BY AN ALASKAN INDIAN, JOHN WALLACE



LENT BY WILDENSTEIN & CO. TO THE NELSON GALLERY OF ART, KANSAS CITY
XVII CENTURY FRENCH GENRE PAINTING: BOURDON'S "SOLDIERS PLAYING CARDS"

founder of the Dutch *de Stijl* group whose interesting juxtapositions of geometrical areas treated in flat primary color have influenced not only his followers in painting, but many typographers as well. There are collages by the Russian El Lissitzky and by Susie Frelinghuysen, a painted wooden relief by Charles G. Shaw and a painting by another American abstractionist, George L. K. Morris.

Ben Nicholson's *Painting*, 1936, is the only English picture in the collection, and new French acquisitions include a conté crayon and oil *Composition*, 1924, by Picasso, and *The Siphon*, a conté crayon study made by Juan Gris in 1917.

SAN DIEGO: A NEW VAN DYCK ROYAL PORTRAIT

IMPORTANT as one of the most significant seventeenth century Flemish paintings on the West Coast, as a brilliant example of its author's last phase, and for the historical associations of its subject, a *Portrait of Queen Henrietta Maria of England* by Sir Anthony van Dyck (reproduced on the cover of this issue) has just been acquired by the Fine Arts Gallery of San Diego through M. Knoedler & Co., Inc. The consort of Charles I is depicted at three-quarter length, in a gown of scintillating blue silk with bold highlights, in this, one of the most personal of the thirteen likenesses—which Van Dyck painted of the Queen. It measures 41½ by 33½ inches and was for centuries in the possession of the Marquesses of Ailesbury at Savenake, Marlborough, Wiltshire; its only public appearance in this country was at the Van Dyck Exhibition at the Detroit Institute of Arts several years ago. Since the portrait is mentioned in the Court memorandum of 1638-39 as "A Queen dressed in Blue" and again as "A Queen dressed in Blue given to the Comte d'Ollande," it may be presumed to have been painted about 1638, a date in agreement both with the Queen's age—thirty-



RECENTLY GIVEN TO THE CLEVELAND MUSEUM OF ART BY MRS. RALPH KING
MARBLE HEAD OF A WOMAN, GREEK, IV-III CENTURY B.C.

one—in that year, and the polished, almost effete Baroque style and technique, emphasizing the decorative value of accessories and tending toward a glassy enamel surface, which Van Dyck had evolved in the last three to four years of his sojourn at the Stuart Court before his death in 1641.

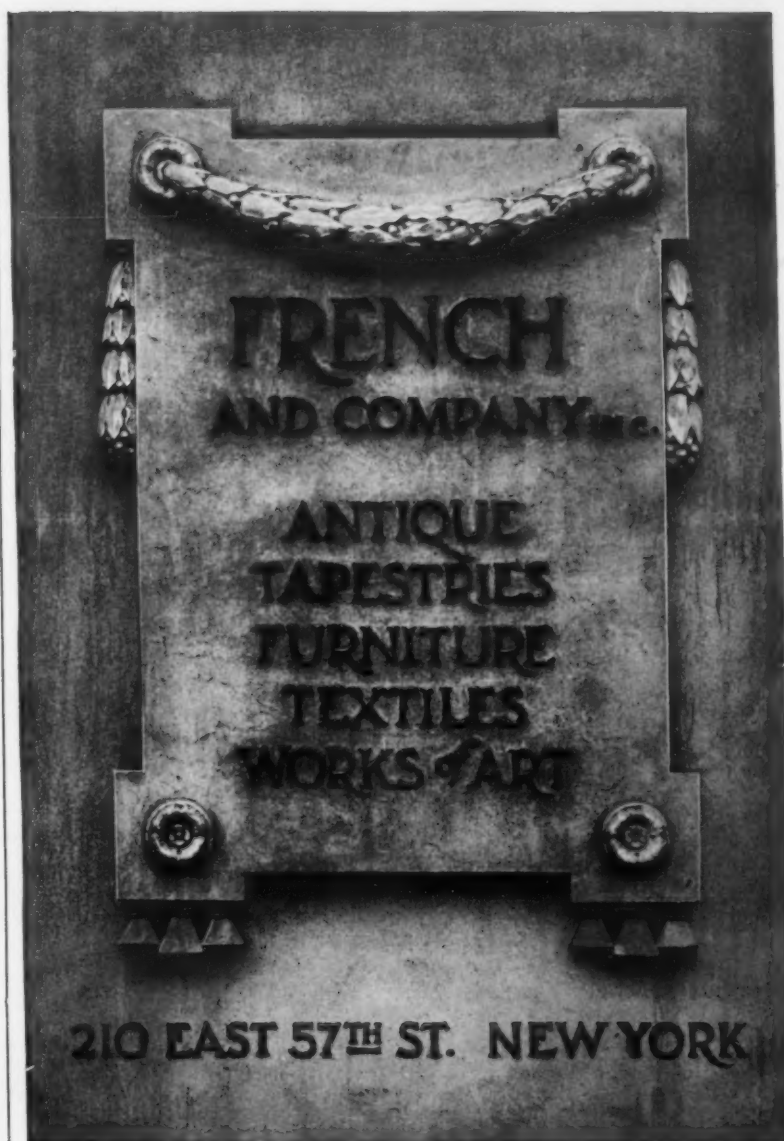
The daughter of Henry VI of France and the sister of Louis XIII, Henrietta Maria did much to attempt to relieve the conditions of the English Roman Catholics, and her attempts added considerably to her unpopularity and to the King's. About the date that this portrait was painted, she opened a diplomatic communication with the See of Rome, a gesture which caused great alarm in Protestant England. She did much to aid her husband when the Scottish troubles broke, and his execution in 1649 was a terrible blow to her. She lived for a while in exile in France, and upon her return to England found that there was no place for her in the new order of things. She died at Colombes, near Paris, in 1666.

CLEVELAND: A GREEK HEAD ACQUIRED BY THE MUSEUM

THE more intimate delicacy which, after the Peloponnesian War replaced the rather impersonal grandeur of the fifth century Greek sculpture is well exemplified by a marble head of the late fourth or early third century recently given to the Cleveland Museum of Art by Mrs. Ralph King. Of it Silvia A. Wunderlich writes in the *Museum Bulletin*: "Created in the tradition of the period, the head displays subtly modeled planes which glide imperceptively into one another; soft, full lips; a triangular forehead. Its provenance is unknown, but whether it is a product of the Greek mainland or of Magna Graecia, the head is expressive of the considered restraint typical of Greek art. Sensitive handling of the essential features—eyes, lips, forehead—give the face a lifelike attractiveness and make the head a distinctive addition to the classical collection."

MIAMI BEACH: THE DEATH OF THE PAINTER, ERNEST LAWSON

THE unfortunate drowning of Ernest Lawson on December 18 has closed the career of a painter who was a definitely progressive force in American art. Born in San Francisco in 1873, he lived in New York for many years and



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was, together with Arthur B. Davies, William J. Glackens, Robert Henri, George Luks, Maurice Prendergast, Everett Shinn and John Sloan, a member of "The Eight," artists who, as a group and as individuals, had a great influence on painting in this country.

A member of the National Institute of Arts and Letters, and the student of Alden Weir and John H. Twachtman, he was the winner of many prizes and medals, and representative examples of his work are to be found in leading museums throughout the country.

**PITTSBURGH: THE CARNEGIE INSTITUTE'S
PURCHASE OF A BROOK PAINTING**

ALEXANDER BROOK'S *Georgia Jungle*, winner of the First Prize at the Carnegie International, has been purchased by the Institute through the Patrons Art Fund which was established in 1922.

The broad landscape with the figures of a negro couple and their four children (reproduced on page 8) was painted near Savannah last winter, and the poverty-stricken vista with its stagnant pool is an able portrayal of sections of that region. An authentic American document, the desolation of the scene has been transformed by the artist's handling into a sensitive and texturally rich composition. Showing Brook at his mature best, the awarding of the First Prize to this picture met with wide critical approbation.

**NEW YORK: F. L. STEPHENS, COLLECTOR
AND A. ROSENTHAL, ARTIST, DEAD**

FREDERICK LAWRENCE STEPHENS, 58, art collector and collector's representative, died on December 16 in his New York home. Born in Toronto, Ontario, he studied and sang in opera in Europe. During the World War, he was a captain in the American Red Cross and, in recognition of these activities, he was made a Knight of the Crown of Italy.

Albert Rosenthal, the noted Philadelphia etcher and portrait painter, died in New York last week at the age of 76. The son and pupil of the engraver, Max Rosenthal, he was widely known for his etchings and for his portraits of distinguished citizens. He also served as an art expert for several American museums and private collections, and was a member of many artist's clubs and associations.

Sterne's Allegories of Justice

(Continued from page 7)

On the whole, the composition of these panels is majestic. It is little short of remarkable how the best modern muralists can still treat of themes that contain an ideological nobility—such as the Justice themes of Mr. Sterne—without descending to the allegorical pathos that stood out all over the efforts of the generation of Edwin Blashfield, technically elegant though that school was. Mr. Sterne succeeds—and succeeds finely—not by minimizing history or by making it stuffy, but, as the radio announcer for a certain beverage says, by "gingervating" it. I do not mean to infer that Mr. Sterne is lowbrow, but when he dresses up the late Justice Holmes, sits him on a white palfrey, and has him have a tilt at the cobweb of red tape, surmounted by a suspiciously Georgia O'Keeffe-ish steer-skull, he is localizing his theme and limiting its scope to our benighted generation. On the other hand, as long as the SEC keeps the stock market open, the figure of ticker tape in the form of The Pied Piper—and how blithely he pipes and dances!—will have everlasting appeal, both for those who reap and for those who get singed.

New Exhibitions of the Week

(Continued from page 13)

quiet street, buildings massed together and reflected on wet pavements. *La Rue Nicole* is one of the most attractive of this type, though *Provincetown*, greyer and more prim in atmosphere than the French city, possesses a somber charm of its own. Very gay and bright is *Villefranche*, again the effort to capture the spirit of a place, but here more impressionistic in technique, lighter in mood. Several figure paintings are more conventional, and far less successful examples of the artist's style. People for her evidently, have less personality than places.

J. L.

**ROUNDAABOUT THE GALLERIES: FOUR NEW
EXHIBITIONS**

A ONE MAN show by Winthrop Turney at the Fifteen Gallery reveals a painter who can look at the delicate vine falling over a stone and see many aspects in its intricate lines. *Virginia Creeper* is one of his favorite subjects, and so are pink hollyhocks whose form he has studied in several paintings in this show. Light as it is seen through the glass of bottles and tumblers is another favorite. *Brooklyn Blues* composed of a decanter and glass of blue and a row of sedate brownstone buildings in the background has both wit and delicacy of observation. Color is not one of Turney's major considerations, and many of these unpretentious studies of natural forms would be pallid were it not for the seriousness one feels in the artist's approach, for there is

strength in his power of line in recreating what he sees in his unwavering vision of detail and its relationship to the whole.

MISS B. STURTEVANT GARDNER'S oils of Panama, The Canal Zone, and Guatemala at the Morton Galleries do not bother you much with precise local tones. They are freely painted and are at their best in the handsome *The Golden Altar*, the *Mi Pollera in Miniature* and in *Madden Dam*.

The adjacent watercolor offerings of Rudolph Mattesci suggest form more succinctly and more tacitly. Of these, which are characterized by much use of purple, the best are: *Townners, N. Y.*, *Gramercy Park*, and *The Chore*.

AN EXHIBITION by Buffie Johnson at the Wakefield Gallery consists of paintings by a young American who has studied in Paris. Her works have charm of color, but she is handicapped by youthful mannerisms in her characterizations which sometimes interfere very much with one's enjoyment of her painting. Her portrait of *Madame Christians Tommy*, however, is an example of her style at its most successful. This is a straightforward, rather boldly executed piece, brilliant in color and painted with a sure touch.

There are two paintings of groups of figures which both show facility with the problems of arrangement. *Courtesans*, painted in Venice, shows the influence which has governed the gracefully disposed figures, and *Card Players* possesses real wit in the sense which Miss Johnson conveys of the rapport between the players.

A DOZEN or so paintings by William Waltemath at the Hudson D. Walker Gallery are as deeply pondered studies of still-life as one often sees. Taking such simple homely themes as a glass of milk and a crusty brown loaf of bread Waltemath draws from his subject, values which are rich and elemental. His color is strong, as may be seen in *Fruit and Ginger Jar*, in which he has painted the rounded form of an orange with quiet but profound understanding of its actuality. There are two portraits, one called *Next-Door Neighbor* and the other *Country Squire*, and there is a self-portrait in all of which Waltemath shows the same capacity to look below the surface, and to see the meanings which would escape a hasty casual view. The sympathy of his characterization of *Next-Door Neighbor* is no less deep than is the acuteness upon which his self-portrait is based. Two types at opposite poles are portrayed, and each lives its own independent life, springing from the mind and heart of the artist.

COMING AUCTIONS

Lawton Silver, Furniture & Paintings

THE selections from the collection of Herbert Lawton of Boston to be dispersed by his order at the Parke-Bernet Galleries on the afternoon of January 4 comprise notable Americana in the form of rare silver by Paul Revere and other early New England silversmiths, furniture including Phyfe and McIntire pieces, and historical miniatures and paintings including the Calferty - Rosenberg paintings of The Wall Street Panic, October 13, 1857. The collection will be on view at the Galleries from Saturday, December 30, until time of sale, open New Year's afternoon but closed Sunday, December 31.

Heading the splendid group of American silver is the Paul Revere tankard with flame finial and bearded male mask at the base of the handle, engraved with the arms of the Lee family, which was originally owned by Colonel William Raymond Lee, who served with distinction in the Revolutionary War and was host to Washington at the famous Lee mansion, Marblehead, Mass. There is also a fine large porringer by Paul Revere.

A group of important tankards comprises examples by Benjamin Burt with the arms of the Brown family of Providence, by John Edwards with



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Cezanne	Still Life	8 1/2 x 7 1/4
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Crivelli	Virgin and Child	8 1/4 x 13
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Ghirlandaio	Sasseti and Son	9 x 13
Goya	Don Manuel Osorio	10 x 13
Hals	Claes Van Voorhout	10 x 12 1/2
Hogarth	Graham Children	8 3/4 x 7 3/4
Holbein	Edward VI	7 3/4 Circle
Kuhn	Clown	6 1/4 x 14 1/4
Lippi	Annunciation	12 x 7
Metsys	Flight to Egypt	4 x 5
Picasso	Mother and Child	8 1/4 x 10
Rembrandt	Self-Portrait	8 1/2 x 11
Renoir	By the Seashore	8 x 10 1/4
Renoir	Cup of Chocolate	10 x 12 1/2
Renoir	Grand Boulevards	9 3/4 x 8
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Renoir	Self-Portrait, 1872	8 1/2 x 11
Renoir	Self-Portrait, 1897	6 1/2 x 8
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Titian	Cardinal Granvella	8 x 10 1/4
Van der Goes	The Holy Family	8 3/4 x 7 1/2
Van Eyck	St. Francis	5 3/4 x 5
Van Gogh	The High House	10 x 12
Van Gogh	Night Cafe	9 1/2 x 7 1/2
Veneto	Portrait of a Man	8 x 10 3/4
Vermeer	The Milkmaid	8 x 9

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the arms of the Park family of Boston, by Jacob Hurd, and by Shem Drowne, one of the earliest of the Boston silversmiths, by whom only two other pieces are recorded other than spoons. Several silver mugs are also of note as well as a rare transitional tankard-mug by William Simpkins.

Fine American mahogany furniture of the collection includes a graceful pair of shield-back side chairs, a secretary bookcase, and a card table each of the pieces embodying in its carving the characteristic McIntire fruit and flower basket. A Phyfe card table with pivoting top is supported on four reeded uprights carved with leafage, springing from outplayed legs and braced with a cable-carved stretcher; a second Phyfe card table has clover-leaf top and stands on a pedestal and three splayed legs carved with acanthus leaves and ending in claw feet. A pair of Connelly card tables (Philadelphia about 1800), a McIntire small sideboard showing fine crotch figure, and a Heppelwhite card table signed by Stephen Badlam, who operated a cabinet making business in Dorchester, Massachusetts, after serving at Ticonderoga and Fort Stanwix, are among other choice pieces of mahogany. Two Queen Anne walnut highboys, an Aaron Willard shelf clock in curly maple and cherry, and a seventeenth century paneled oak "Connecticut" chest are of further note.

Fish Early American Glass & Lowestoft

THE superb, comprehensive collection of early American glass formed by Mrs. Frederick S. Fish of New York will be dispersed at public sale on the afternoons of January 5 and 6 at the Parke-Bernet Galleries by order of Frederick S. Fish, Jr., and Mrs. Jane Fish Ballard, present owners. Sandwich lacy and other pressed glass, blown three-mold, hand-blown and pattern-molded glass are represented with items of the South Jersey, New York State, New England, Stiegel, and Mid-Western varieties, comprising in many instances rare, beautiful pieces notable for individuality and perfection in design, form, and color. There are included also a choice group of Oriental Lowestoft porcelain, notably tea and coffee services with the arms of New York State and American ship decoration, respectively, and a group of English lustreware pitchers. The collection will be on view at the Galleries from Saturday, December 30, closed on Sunday, December 31, but open on New Year's afternoon.

A small selection from the many important pieces includes a rare early Pittsburgh-Ohio thin translucent glass sugar bowl and cover with broken-swirl ribbing, another Mid-Western ribbed sugar bowl and cover in shaded golden amber, an exceptionally brilliant Stiegel sapphire blue shallow dish in a pattern of expanded diamonds, a handsome brilliant deep aquamarine sugar bowl and cover exemplifying the South Jersey decorative technique of tooling a layer of glass superimposed on the first gathering, a magnificent Stiegel light blue thirteen-panel vase, a superb Sandwich deep rich emerald green sugar bowl and cover in lacy pattern, and an extremely fine blown three-mold compote of brilliant clear flint glass.

In the briefest review of this collection, so well known to connoisseurs and amateurs of American glass, mention should also be made of a unique Sandwich hand-blown bank which was presented in the early days of the Sandwich factory by Deming Jarves to one of the blowers as a gift to his infant daughter, a pair of Sandwich sea green caryatid one-section candlesticks exemplifying one of the rarest known Sandwich candlestick designs, an important pair of hand-blown blue glass ovoid vases identical with one in The Metropolitan Museum, a Sandwich lacy honey dish with tray in Gothic arch and heart pattern, a pair of Sandwich blue translucent glass dolphin candlesticks of the double-base type, a superb South Jersey aquamarine sugar bowl and cover with an exceptionally large and perfect swan finial, a graceful clear flint glass celery vase in one of the rarest of blown three-mold patterns, and an important flower holder of brilliant clear flint glass blown in a geometric sunburst pattern and in shape unique, like a slip.



FISH SALE: PARKE-BERNET GALLERIES

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EXHIBITION AUSTRIAN ART

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Tworok: Paintings,	Jan. 1-15
Ackermann, 50 E. 57	Old & Modern Sporting China	to Jan. 18
American Salon, 110 E. 59	Christmas Show: Paintings,	to Jan. 6
American Place, 509 Madison	Marin: Paintings,	to Jan. 17
Argent, 42 W. 57	Nat'l Ass'n Women Painters: Paintings,	to Jan. 14
Artists', 33 W. 8	Contemporary American: Paintings, Sculptures	to Jan. 9
Associated American, 711 Fifth	Irwin Hoffman: Paintings,	to Jan. 8
Babcock, 38 E. 57	American XIX Century Paintings,	to Feb. 1
Barbizon Plaza, 101 W. 58	American Paintings	to Jan. 15
Bignou, 32 E. 57	R. Dufy: Paintings,	to Jan. 10
Bland, 45 E. 57	American XIX Century Portraits,	to Jan. 8
Bonestell, 106 E. 57	Grace Greenwood: Paintings,	Jan. 2-13
Boyer, 60 E. 57	Group Show: Paintings,	to Feb. 1
Brooklyn Museum	Color Lithographs,	Jan. 5-Feb. 4
Buchholz, 32 E. 57	Max Beckmann: Paintings,	Jan. 2-27
Carstairs, 11 E. 57	"Femmes et Fleurs": Paintings,	to Jan. 6
Contemporary Arts, 38 W. 57	Eleanor de Lattre: Paintings,	to Jan. 13
Decorators, 745 Fifth	Room Arrangements,	to Jan. 7
Delphic, 44 W. 56	Hoskins: Paintings; C. Nielsen: Sculpture,	to Jan. 15
Downtown, 113 W. 13	M. Siporin: Paintings,	Jan. 3-20
Durand-Ruel, 12 E. 57	French XIX Century Paintings,	Jan. 2-13
Eggleston, 161 W. 57	Jerome Dewitt: Paintings,	to Jan. 19
Ferargil, 63 E. 57	Robert Purdy: Paintings,	to Jan. 7
Fifteen, 37 W. 57	W. Turney: Paintings,	to Jan. 6
Fine Arts, 215 W. 57	Maurice Sterne: Murals,	to Jan. 15
French Art, 51 E. 57	French Impressionist: Paintings,	to Jan. 13
Grand Central, 15 Vanderbilt	Group Show: Paintings,	to Jan. 9
Grand Central, Hotel Gotham	Group Show: Paintings, Sculpture,	to Jan. 9
Guggenheim, 24 E. 54	Abstract Paintings,	to Feb. 1
Hammer, 682 Fifth	Fabergé Collection: Jade,	to Feb. 1
Harlow, 620 Fifth	Early American Prints,	Jan. 2-31
Harriman, 63 E. 57	Jo Cantine; O. A. Renne: Paintings,	Jan. 3-20
International Studio, 15 E. 57	Hearst Collection,	to Jan. 13
Keppel, 71 E. 57	XV to XVIII Century Engravings,	to Jan. 9
Kleemann, 38 E. 57	Eugene Higgins: Paintings,	to Feb. 1
	Stephens Wright: Drawings,	to Feb. 1
Knoedler, 14 E. 57	Briscoe: Paintings; Sporting Paintings,	to Jan. 5
Kraushaar, 730 Fifth	American Watercolors,	to Jan. 9
Julien Levy, 15 E. 57	Joseph Cornell: Surrealist Objects,	to Jan. 9
	Leonid: Paintings,	to Jan. 9
Lilienfeld, 21 E. 57	French Masters: Paintings	to Jan. 20
Loo, 41 E. 57	Chinese Stone Sculpture,	Jan. 5-27
Macbeth, 11 E. 57	R. Brackman: Paintings,	Jan. 2-27
Marchais, 40 E. 51	Chinese Rice Paintings,	to Jan. 8
Matisse, 51 E. 57	Yves Tanguy: Paintings,	to Jan. 9
Mayer, 41 E. 57	Selected Prints,	to Jan. 13
Metropolitan Museum	Historical Woodcuts,	to Mar. 1
Midtown, 605 Madison	Emlin Etting: Paintings,	Jan. 2-20
Milch, 108 W. 57	S. Etner: Paintings,	Jan. 2-27
Montross, 785 Fifth	Leo Amino: Sculpture,	Jan. 2-13
Morgan, 37 W. 57	American Paintings,	to Jan. 4
Morton, 130 W. 57	B. S. Gardner: Paintings,	to Jan. 14
Museum of the City of New York	Cathedral of St. John,	to Feb. 14
Museum of Costume Art, Rockefeller Center	American Dress,	to Jan. 31
Museum of Modern Art, 11 W. 53	Dablov Ipcar: Paintings,	to Jan. 7
	Picasso Retrospective: Paintings,	to Jan. 7
Neumann-Willard, 543 Madison	Group Show: Paintings, Prints,	to Jan. 9
Nierendorf, 18 E. 57	K. Van Leyden: Paintings,	Jan. 3-24
N. Y. Historical, 170 Central Park West	Anniversary Exhibition,	to Feb. 25
O'Toole, 33 E. 51	Albert Herter: Paintings,	to Jan. 6
	American Paintings,	to Feb. 1
Passedoit, 121 E. 57	"Collective": Sculpture, Paintings,	to Jan. 13
Perls, 32 E. 58	Chagall: Paintings,	to Jan. 8
Rehn, 683 Fifth	John Carroll: Paintings,	Jan. 2-20
Reinhardt, 730 Fifth	Polish Artists: Paintings,	to Jan. 13
Schneider-Gabriel, 71 E. 57	XVIII Century English Paintings,	to Jan. 13
St. Etienne, 46 W. 57	Austrian Paintings; Porcelains,	to Jan. 9
Serner, 9 E. 57	Ferat: Paintings; Epstein: Sculpture,	Jan. 2-Feb. 1
Snyderman, 1 East 59	Miniatures,	to Jan. 15
Studio Guild, 730 Fifth	Margaret Cole: Paintings,	Jan. 1-13
Uptown, 249 West End	A. S. Baylinson: Paintings,	to Jan. 12
Valentine, 16 E. 57	R. Dufy; M. Laurencin: Paintings,	to Jan. 9
Vendome, 339 W. 57	Group Show: Paintings, Sculpture,	Jan. 2-16
Wakefield, 64 E. 55	B. Johnson: Paintings,	to Jan. 6
Hudson D. Walker, 38 E. 55	W. Waltemath: Paintings,	to Jan. 6
Walker, 108 E. 57	Annual Show: Paintings,	to Jan. 6
Weyhe, 794 Lexington	African Negro Art,	Jan. 2-31
Whitney Museum, 19 W. 8	Allen Tucker: Memorial Exhibition,	to Jan. 3

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